

SOME HOPE AND SOME DESPAIR

ISSUE 2 - SOMETIME IN '97 (MOSTLY) - \$1

CIGARETTEMAN

LITTLE PRINCESS

PROPAGANDHI

SPK

BECK TOUR DIARY PT. 2

ASIA ARGENTO FILMOGRAPHY

MAGGIE CHEUNG FILMOGRAPHY

FAYE WONG DISCOGRAPHY

TOP 4 JUNKY MOVIES

Hello readers,

Yes, a good solid years between issues. It's true. I've been a little busy. J Church toured a lot and I've got the record label. So this little puppy got put on the back burner... It almost didn't happen at all.

I hope you enjoy this little thing. Keeping under the umbrella of "fan" zine I've started to write about actors I'm a fan of. Needless to say, they're not nearly as easy to interview as musicians so little bits of information will have to be enough.

I'd like to reiterate what I said in the first issue. This is by and large a fanzine. It's just as much about the psyche of a fan as it is about the idols. Hopefully in some small way, this fanzine helps paint a picture of what I'm like. The interviews aren't always the most informative (or interesting). But it gives you some idea of what I want to know from these people. For me, it's a declaration to these people of my personal dedication. I love them enough that I want to say something about them. Trying to make some sort of connection...

Okay, on a lighter note... As a fan, I'm also a sort of collector. I don't want mint condition records or rare b-sides or whatever. What I really want are photos, t-shirts, buttons... Any memorabilia really. If I cover it I probably love it. Have you got a Maggie poster lying around? A magazine clipping of Asia? An SPK flyer? If you don't want it, I probably do! Sad but true...

See ya next time,
Lance

PS- I just found this old Slits thing (right) lying around and thought I'd put it to good use...

THE SLITS

TRIBAL STEW

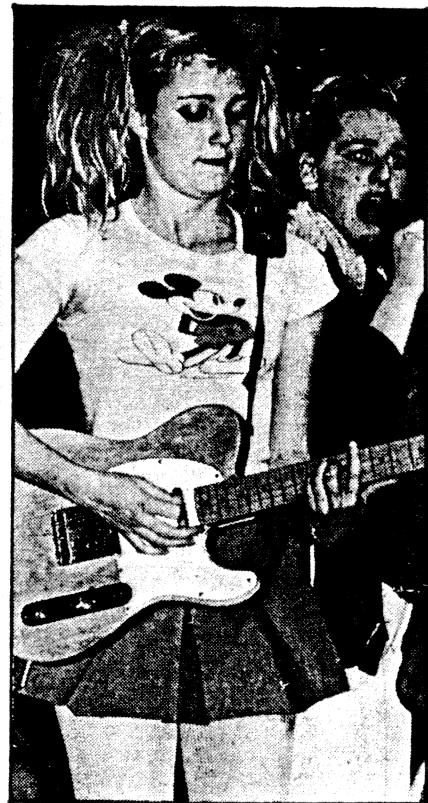
In a world where even the newest of waves soon becomes predictable and promotable, the Slits stand out as a beacon of devilish spontaneity. While drummer Bruce Smith keeps the back-beat steady, the three front femmes—Ari Up, Tessa, and Viv Albertine—slip and slide through a random, beautifully haphazard music that works through the wonder of intuition. They are a show band only in the sense that every show has its "tell" added to it, just as every rhythm has its silence, and every space its animal. Meanwhile, back in the jungle....



Ari Up demonstrates the dance called skank, or is she just cheer-leading the home team on to victory? (pic: K.B. Shoots)



A serious t'ing it is, as Ari goes Jamaican. (pic: Teri Morris)



Guitarist Viv and Ari combine for some abstruse harmonies in the key of C (you real soon?) (pic: Teri Morris) □

BLESS Asha Blake and World News Now...
BLAST all Bay Area local news...

BLESS European Trash video's quality...
BLAST Miami Video Search's bad tracking...

BLESS Wong Kar Wai's "art" shit...

BLAST anyone who only understand Hong Kong action movies...

BLESS Giant Robot...
BLAST Yolk...

BLESS "Christiane F"'s portrayal of teen heroine-ism...
BLAST "Trainspotting"...

BLESS Gibson (mostly)...
BLAST Fender (mostly)...

BLESS vegetarian Dim Sum at the Pot Sticker...
BLAST anything at Long Life Veggie House...
BLESS Gin & Tonics, Mai Tais, Whiskey shots...
BLAST micro-brews and bong hits...

BLESS The Greyhound Red Eye to L.A...
BLAST The Green Tortoise hippies...

BLESS Neo Prints...
BLAST 8 x 10s...

BLESS Clement St...
BLAST Grant Ave...

BLESS Sadie Mae Glutz...
BLAST Susan Atkins...

BLESS masturbation...
BLAST one night stands...

BLESS Dario Argento's "Deep Red" and "Suspiria"...
BLAST anything by Stephen King...

BLESS Raoul Vaniegem...
BLAST Guy Debord...

BLESS The Mission on Sunday through Thursday...
BLAST The Mission on Friday or Saturday night...

BLESS the 22, the J, the 48...
BLAST the 14, the 49, BART...

BECK

JAPAN TOUR 1994



BECK TOUR DIARY (part 2)

This portion of this four part series picks up with me flying out of Auckland, New Zealand and into Manila, Philippines...

Aug. 24th

Hot and muggy. Everything is hot and muggy. On the flight in, everyone is informed that the Filipino government "does not tolerate drugs. Drug dealers will be killed." We all thought that was kind of funny. No big deal for people like us. But it was a big deal to the Filipino promoters. As far as they were concerned, we were a rock band. As a rock band we probably had all of our luggage (and body cavities) fill with uncut heroin and crack. After a short wait at the airport terminal, some money changed hands between the promoters and guys in military uniforms. Next thing we know, we don't need to do customs or immigration. We're rushed into the V.I.P. room while the promoter gets all of our pass ports stamped. This is how it's done in Manila.

After a long scorching hot drive to the hotel, we're informed that we're late for a big company dinner with the Filipino heads of DGC and BMG. Despite our condition, it's time for a huge meal! Oh god... It was like a family function at a fancy restaurant. Lots of food. Lots of politeness. Lots of awkwardness. Everything was tasteless to me. Whatever.

After dinner (and chilling out for a while), Kenny, Joey and I decided we wanted to go out. See the sights. Be stupid tourists. What else could we be?

But the promoters would have none of this. Hey, it's a third world country! The taxi drivers will rob you! There are poor people out there! Even worse, there are... FILIPINOS OUT THERE!

No, we weren't allowed to go anywhere without a couple of Americanized guides with us. The first place they took us was prostitution row. Miles of massage parlors with scantily clad women and alleged women. We quickly made it clear that this was not what we were looking for. What would Sonic Youth think?

So we're stuffed back into a cab and taken to a place called the Hobbit Bar. Unbelievable. A bar that looked like a huge gutted tree with round doors. Believe it or not, everyone that worked here was a midget. A midget band played Pearl Jam on stage. Midget waitresses forced us to buy round after round and tried to sell us shitty t-shirts for \$20 a piece. For me, it was time to go home and sleep.

(Incidentally, years later, Rop from the Peechees told me that for an extra \$50 you can go upstairs and watch midgets fucking on a little stage.)

Aug. 25th

Hey, we're tourists. We wanna shop. I think our idea of shopping and the promoters were very different. The whole entourage was packed into a few cabs and sent to a weird little outdoor "mall" (for lack of a better term). We looked at miles of junk and touristy crap. Plastic whistles. Postcards. Velvet nude paintings. All under the unforgiving Filipino sun.

Back at the hotel we were deserted for a while by the promoters. We thought it would be a good chance to get something to eat on our own. We thought wrong. The only thing around for miles was a huge L.A. style mall connected to the hotel. The only possible place to eat was McDonald's. So against my better judgment, I did.

The gig that night was ridiculous. For the kind of gig it was, there was not nearly enough security. Miles of screaming teenaged girls going crazy. All of us were constantly being groped throughout the gig. The insanity was completely exhilarating. While the promoters spent the whole time running around in a panic, we had a totally great time.

Aug. 26th

Good-bye Manila. Get me out of here! Hong Kong. My first time. This is possibly my favorite place on the planet. It's completely insane. I can't even explain it. The way the city is. The architecture. The filth. The amount of people everywhere. Add to that the stifling heat and I felt like I was on drugs the whole fucking time.

Our host (I think his name was Wendel) was really nice and took us on a ferry ride across the water (which was beautiful in itself) to a huge outdoor market. People cooked food out in the open while customers ate noodles sitting on overturned buckets. Huge crowds surrounded the fortune tellers. With the help of Wendel, I got my fortune read. I was so out of it, I don't even remember what it was. Later, I went out and had a quick two gin and tonics at a titty bar (there was nothing else in the area of our hotel. I'm not making excuses. I'm just telling it like it was) I spent most of the night wandering the street with Dave. I just could not go back to sleep. I was too amazed at everything. I only got a few hours of sleep that night.

Aug. 27th

I woke up and everything was still surreal. There was no way to shake this feeling. Fuck. We had an early dinner with record label people at a crazy restaurant. The place was sort of like a big lake and each table area was a floating barge. The staff would get from table to table via a series of bridges.

The gig was completely out of hand. The club was way too small. The equipment was crap-o-la. Whatever. The gig itself was fun. The last thing I remember of the set was looking out and seeing a topless woman riding on her boyfriend's shoulders. This club is a rock-n-roll fantasy that's completely dated.

Lots of Americans here. We almost got beaten up for (drunkenly) singing "Sail Away" by Styx every time we saw a Navy guy walk by.

Aug. 28th

Flying out of Hong Kong is about as terrifying as flying in. Waiting for takeoff, all I could think about was how often planes have just slipped off the runway and into the harbor. Then there's the water itself. A sea of brown muck. I imagine myself covered in the shit. Now I have two reasons why I don't want to leave Hong Kong. The other being the face that I may never make it back.

Tokyo is hot as fuck. Thank god you can fucking buy beer at every corner from vending machines. Most of the day was spent sweating like pigs stuck in traffic near the airport. You know when you see a truck full of livestock on the freeway? We were an alternative rock version of one of those.

I met Yoichi for the first time. He does Snuffy Smiles who ended up doing some J Church stuff. We went and checked out some punk bands. I was running on empty. Lack of sleep, hunger and humidity was kicking my ass.

Aug. 29th

So this is how they do it in Japan... Two hour sound check and a backstage roughly the size of Epicenter. This gig was in Kawasaki at Club Citta. But I think it was just a part of Tokyo.

No opening band. Just sort of a warm-up gig. Great equipment for the first time since Australia. So much food it was ridiculous. Totally nuts. Tons of girls spent the whole day standing beyond the gates watching us and giving all of us gifts. Wow. Beck, I can understand... But how did they know my name? It was all very sweet.

Aug. 30th

Nagoya came and went. We showed up, played the gig and left. Nothing else happened. Absolutely nothing at all. I don't even remember eating.

What was really strange was leaving Tokyo on the bullet train. Millions of girls came to wait for us at the hotel lobby. They gawked at us the whole time we were waiting for the train.

Beck was starting to get pretty annoyed, so he did a lot of weird things, like stuffed a whole box of cigarettes in his mouth and lit them. Very odd.

Oh yeah, crazy groupie action in Nagoya at the hotel. They were everywhere. Two girls actually snuck onto the train with us and hid in the toilet the whole way. Then they slept outside because they didn't have enough money for a hotel room.

Aug. 31st

Spent the whole day traveling to Osaka and then doing nothing. I talked with Ben, the tour manager for a while. Just bonding talk. No gig tonight...

Sept. 1st

Wow, Masonna opened tonight. Crazy noise stuff mostly based around his having a series of amps, distortion boxes and one contact mike rattling around in a coin purse. Totally amazing. The kids couldn't deal. The funniest thing was that after all the heaviness, this heavy serious guy opened his bag and pulled out the "Loser" 12" for Beck to sign.

BECK

JAPAN TOUR 1994

BECK VS. MANILA FANS...



LIST OF PERSONNEL

BAG TAG#

1. BECK CAMPBELL	1
2. LANCE HAHN	GUITAR..... 2
3. DAVID GOMEZ	BASS / VOCAL..... 3
4. JON WARONKER	DRUMS..... 4
5. BEN COOLEY.....	TOUR MANAGER..... 5
6. MS. GLORIA ALVAREZ	PRODUCTION MANAGER..... 6
7. KENNETH WOODS	BACKLINE TECHNICIAN..... 7

BECK VS. TOKYO GROUPIES...



JOEY W/TOKYO CREW...

BECK
JAPAN TOUR 1994

NICE GROUPIES...



Yoshimi and Eye from the Boredoms came down to hang out and had dinner with us and the folks from Time Bomb. They ended up joining us on stage for the encore with Yoshimi playing air guitar on a broom and Eye using a Styrofoam cut like a bullhorn. It was very funny and very sweet at the same time. Despite everything, the Boredoms are the kind of band you just want to cuddle.

Sept. 2nd

We actually had to fly to this gig. It was in Fukuoka which is somewhere far south in Japan. I don't really know where.

Joey, Beck, Ben and I went to some huge castle type thing and played around and ate green tea ice cream.

The most memorable thing for me about this gig was the food backstage and what happened to it. We took all the breads, cheeses, fruit, vegetables, cold cuts and everything and sculpted it into a table long diorama: FOOD CITY. Earlier in the tour, we made a FOOD FACE and gave it to some luck (?) fan in Tokyo. But Food City was so impressive, I wanted to shellac it and save it.

Sept. 3rd

We spent the day flying back to Tokyo and hanging around the hotel hiding from the groupies. I got some Soba noodles from the 7-11 and I think it may have been my favorite meal in Japan.

Sept. 4th

The Blood Thirsty Butchers opened this one. Before they let the crowd in, I noticed the barriers down on the floor. Usually, there is just one barrier between the stage and the crowd. But in Tokyo, they put barriers throughout the room to prevent a pit from being possible. I can't say that I'm opposed to this idea.

Sept. 5th

This is our third gig at Club Citta. The Copass Grinders opened this one and like just about every other opening band Beck picked, the kids didn't get it. Oh well... I did an interview for a true fanzine that night. When I say true, I mean it solely exists for the fans. It interviews band members and asks likes and dislikes. It prints loads of photos and information about different artists. The ones in Japan seem to be distributed exclusively throughout the groupie community. It's a weird world these kids live in. But I have to admit, somewhere inside the high school failure in me felt envious.

Sept. 6th

Alright, a new venue. The Liquid Room and it's about 25 minutes

28 At JAPAN / PRODUCTION MEETING	29 1ST SHOW DAY AT KAWASAKI, CLUB CITTA'	30 TRAVEL TO NAGOYA / 2ND SHOW DAY AT NAGOYA, DIAMOND HALL	31 TRAVEL TO OSAKA / DAY OFF			
				THU	FRI	SAT
SUN	MON	TUE	WED			

4 5TH SHOW DAY AT KAWASAKI, CLUB CITTA'

5 6TH SHOW DAY AT KAWASAKI, CLUB CITTA'

6 LAST SHOW DAY AT TOKYO, LIQUID ROOM

7 LEAVE JAPAN

1

3RD SHOW DAY AT OSAKA, IMP HALL

2 TRAVEL TO FUKUOKA / 4TH SHOW DAY AT FUKUOKA, SKALA ESPACIO

3 TRAVEL TO TOKYO / DAY OFF

4 TRAVEL TO TOKYO / DAY OFF

5 TRAVEL TO TOKYO / DAY OFF

6 TRAVEL TO TOKYO / DAY OFF

7 TRAVEL TO TOKYO / DAY OFF

8 TRAVEL TO TOKYO / DAY OFF

9 TRAVEL TO TOKYO / DAY OFF

10 TRAVEL TO TOKYO / DAY OFF

11 NEXT ST

12 JULY

from Club Citta. Some Japanese Guitar Player type magazine did a photo shoot of my gear and apparently wrote a profile of my style (or complete lack thereof). How retarded? What could they possibly say? "He only seems to be able to use one channel of his amp. All of his effect pedals are either broken or so crappy they might as well be. He's got a bridge pick up where a neck pick up should go... And he can't play slide for shit."

Violent Onsongeisha (or whatever) opened. It sort of resembled a big brawl onstage. Lots of noise. Oh, the poor kids!

After the gig, there was a big party backstage with loads of people (most of whom seemed to be from BMG or DGC). The Boredoms came down to hang out and party which was really fun. We all got wasted over the course of a few hours. At one point Yoshimi was arm wrestling another cute girl and I can't quite explain how it made me feel... Without sounding like a perv.

Sept. 7th

Yahoo. Tour is over. What do we do? Go out and blow all the money we saved! Kiddie Land. A big problem for someone like me. A five story toy store. Do I need to say anything else?

Well, we had one last gig in Hawaii (which is where I'm from). But it kind of sucked. It was with the Meat Puppets and I stayed awake for most of the three and a half days we were there. I don't even remember playing.

BECK

JAPAN TOUR 1994

BECK
JAPAN TOUR 1994

PLAYING A
LITTLE CAREER

different (Male/Female)
positions, state, F
city. Count
address, become exam wiser
become exam wiser
background-written-on



BIS



BIS are overground and underground at the same time. I love this band. It's Pop Will Eat Itself sped up with a dirty needle. It's anarcho punk with a dance beat. It's Alec Empire with a human face. I love this band and it's not just 'cos Manda Rin sings on the new J Church. This interview was done with Manda Rin in Glasgow...

1. - If you could ask Drew Barrymore only one question, what would it be?

Bis - How about a snog?

2. - What are some of the difficulties of finding all ages gigs in the States and in the U.K.?

Bis - Agents saying they can't get an all-ages gig, so we have to do an over 21's, then we get paid more money and the agent gets more commission. Record labels also prefer over 21's so we earn more money, and would rather less kids saw us, but we got more money. Being in Scotland, we don't know whether we're being lied to or not when we're told an all-ages gig's impossible. This is why in San Diego we did an in-store instead of an over 21's so kids could see us. If you're going to lose money on tour, lost it in style.

3. - Do you feel there is a real music community in Glasgow? Do you feel especially connected to bands in your town?

Bis - Yeah, there's not really many bands that we haven't played with in Glasgow. 'Cos we're hardly ever home though it's hard to keep in touch. I think we feel the same in an independent frame of mind.

4. - Do you feel popstars have a responsibility to put political content into their songs?

Bis - No, and this annoys me a lot. Too many people think that punk=politics. But I just sing about stuff that I feel strongly about, is that so wrong? Sometimes this can be political, but I don't scrap good lyrics for not being political.

5. - Tell me the best story you have about your cat...

Bis - She likes to climb on my record shelves, and once she jumped down onto my pile of 10's and tore a sleeve right down to middle. It was Elastica's "Stutter" 10" and I was really pissed off. I suppose this is a bad story!

6. - If you could be any popstar, who would you be?

Bis - Madonna.

FOR



7. - What do you do when you're bored on tour? What do you do to kill time?

Bis - I like reading and drawing. I talk a lot too. I spend a lot of time in Walmart now I've discovered it.

transmissions on

the teen-c tip!

8. - What is your favorite

- a) drink
- b) candy
- c) film
- d) book
- e) Bis song?

Bis - a) diet Irn Bru

- b) bounty
- c) any Drew Barrymore one
- d) Drew Barrymore biography
- e) Public School Boy

9. - Is Stuart the most famous member of Bis?

Bis - Oh yeah, you think bans want our autograph and they're really after Stuart's. He's had more singles than us out - that's something.

atom powered action!

10. - Is Grand Royal "fake D.I.Y."?

Bis - No. Do the Capitol prints on CD's look hidden? Grand Royal are very open and use Capitol purely for money and good distribution. If it wasn't for Capitol half of America wouldn't have our album.

11. - What's the first record you ever bought?

Bis - "Manic Monday" by the Bangles.

12. - Last comments?

Bis - I ❤ J Church and they're much better than bis and much sexier!

disco nation 45



THE
SECRET
VAMPIRE
SOUNDTRACK



FAYE WONG!!!

DISCOGRAPHY...

SHIRLEY WONG

EVERYTHING

YOU'RE THE ONLY ONE

SHIRLEY ONE MORE

MORE SHIRLEY

COMING HOME

NO REGRETS

HUNDRED THOUSAND WHYS

LIKE WIND - AUTUMN VERSION

FAYE BEST

MYSTERY

FAYE DISC

RANDOM THINKING

SKY

INGRATIATE ONESELF

FAYE WONG LIVE

THE DECADENT SOUND OF FAYE

ONE PERSON, TWO ROLES

DI-DAR

IMPATIENCE

HAPPY COLLECTION

TOY

HELP YOURSELF

NOT FOR SALE

FAYE WONG

BEST COLLECTION OF FAYE WONG



Maggie

MAGGIE CHEUNG FILMOGRAPHY

Little Cop
Lovelorn Expert
Fate (1984)
The Frog Prince (1984)
Christmas Romance (1985)
The Girl With The Diamond Slipper (1985)
It's A Drink, It's A Bomb (1985)
Modern Cinderella (1985)
Police Story (1985)
The Story Of Rose (1985)
Happy Ghost 3 (1986)
The Seventh Curse (1986)
Chasing Girls (1987)
The Game They Call Sex (1987)
Heartbeat 100 (1987)
Heavenly Fate (1987)
Project A Part II (1987)
The Romancing Star (1987)
You're My Destiny (1987)
As Tears Go By (1988)
Call Girl '88 (1988)
Fat Cat (1988)
Golden Years (1988)
Happy Fat New Year (1988)
Last Romance (1988)
The Love Army (1988)
North And South Mamas (1988)

Paper Marriage (1988)
Police Story 2 (1988)
Soldier Of Love (1988)
Sun, Moon, And Star (1988)
Bachelor's Swan Song (1989)
Doubles Cause Troubles (1989)
A Fishy Story (1989)
Hearts No Flowers (1989)
Iceman Cometh (1989)
In Between Love (1989)
My Dear Son (1989)
Song Of The Exile (1989)
A Young Woman's Heart (1989)
Days Of Being Wild (1990)
Dragon From Russia (1990)
Farewell China (1990)
Full Moon In New York (1990)
Heart Into Hearts (1990)
Red Dust (1990)
Will Of Iron (1990)
Actress (1991)
Alan And Eric - Between Hello And Goodbye
Heart Against Hearts (1991)
The Perfect Match (1991)
The Banquet (1991)
Today's Hero (1991)
All's Well, Ends Well (1992)
The Heroic Trio (1992)
Moon Warriors (1992)
New Dragon Inn (1992)
Police Story 3: Supercop (1992)
Rose (1992)
Too Happy For Words (1992)
True Love (1992)
The Twin Dragons (1992)
What A Hero (1992)
The Bare-Footed Kid (1993)
Boys Are Easy (1993)
The Eagle Shooting Heroes (1993)
The Enigma Of Love (1993)
Executioners - The Heroic Trio 2 (1993)
First Shot (1993)
Flying Dagger (1993)
Green Snake (1993)
Holy Weapon (1993)
Mad Monk (1993)
Millionaire Cop (1993)
Ashes Of Time (1994)
In Between (1994)
Comrades, Almost A Love Story (1994)
Irma Vep (1996)
The Soong Sisters (1996)
The Chinese Box (1998)

CIGARETTEMAN

CIGARETTEMAN are easily one of the best in the new generation of Japanese pop punk bands. They're like a hybrid of punk and new wave influences tied together with expert musicianship. Sort of a mix of Snuff and Blondie. This interview was done through the fax.

1. You folks have actually played in San Francisco once haven't you? I heard something about a show years ago...
On December '94, Hiroyuki, Makoto (our former bassist) and myself went to S.F. to visit Devon of the A.Y.C.E. We were supposed to play a show at the Thirsty Swede as Cigaretteman (although Chikako could not join us at that time). Funny thing was that Hiroyuki and Makato had to leave for Japan on the day our show took place. I just couldn't believe that, but something wrong happened to their ticket back to Japan. I stayed there. So I asked Jimbo and Myron of A.Y.C.E. to help me to play Cigaretteman songs. The flier said "Cigaretteman from Japan" and I wondered if people coming to the show believed that. The show went fine. Jimbo and Myron played as if they came from Japan. It was my first experience to play in the U.S. San Francisco is my favorite town in the U.S. This year I'm planning to visit the U.S. again to play. Probably from December '97 to January '98 for about a week using my company's holiday. I'm thinking of visiting Florida (to meet Mickey Mouse), San Francisco, Berkeley and some more places.

2. Where does the name come from? Do you all smoke? Is Chikako a "cigarettewoman"?

Actually the name Cigaretteman doesn't really have a meaning. It is a name of the song of the band I couldn't remember. Three of us except Chikako actually smoke and Chikako is of course a woman. So the Cigaretteman may be kind of funny...

3. In Tokyo there seems to be a lot of segregation in the punk music community. Pop punk bands play with pop punk bands. Garage bands only play with garage bands. Hardcore bands only play with hardcore bands. Is that true for Nagoya?

I don't see such segregation between bands in Nagoya. Sometimes we play with hardcore bands and garage type bands. What is important is the person itself and what they are thinking about. I think people in Nagoya seems to be open to the difference of the sound they make compared to that of Tokyo. The root is punk rock.

4. Is it difficult to find gigs in Nagoya?

I guess for some people it may be difficult. But not for the case of ours...

5. What do you folks do for work outside of the band?

I'm working for a company that is making automotive parts. Typical Japanese guy what we call "Salary man". Chikako is also working for a company, what we call "OL" (Office Lady). Hiroyuki has just started working at a record shop called "Answer" in Nagoya. Seiji is also working, too. But he is thinking of quitting his routine jobs.

6. How do you compare Nagoya to Tokyo? Do you ever wish your band would move to Tokyo?

Nagoya is like... compare to Tokyo, we have less bands, less places to play. But you may find something different. People are friendlier. Food has strong taste. Street is wider. Everyone drives in bad manner. Rent is cheaper. Golden dolphin is watching us from the top of the castle's roof. I love living in Nagoya anyways.

7. What are you thinking about with your lyrics? You write in English. Do you ever think about singing in Japanese?

Our lyrics are about what I feel toward life or everything. I write every lyrics so far. I don't mean to force people to do something, or not to do something. It's more like giving people an idea or a clue to how people are living and how different to they are. The problem is it's all written in terrible English. It's really difficult to express what I feel in English. Someday I might write lyrics in Japanese but I don't know.

8. What are your favorite Japanese candies?



My favorite one is a mint one. Chikako loves grapefruit candy. I'm not sure what the others like.

9. What have you been listening to a lot recently? What are some of your current favorite records?

I don't really buy records that many recently. But Superchunk's "The Laughter Guns" EP is my favorite record now.

10. Cats or dogs? Which do you prefer?

Chikako loves dogs. I love both cats and dogs.

11. Can you give me a band discography?

"Not Superstitious" V/A EP

95/6 *Snuffy Smile* (Snuff-020)

"Hiding" EP

95/10 *Skippy* (Jump-002)

"Ultimate Slow Beats" V/A CD

96/5 *Snuffy Smile* (Smile-008)

"Bullshit Detector" V/A CD

96/11 *Snuffy Smile* (0121997)

"A Short Story" V/A CD

96/11 *Spice Of Life* (SOLR-006)

"Something Never Changed Your Mind" EP

(split with Discount)

97/2 *Snuffy Smile* (Snuff-029)

"Punk Rok Super Heroes" V/A CD

97/3 *Skippy* (Jump-004)

Our next release will be a split EP with Jon Cougar Concentration Camp on Liquid Meat. Then we will release our 2nd EP on Honey Bear hopeful in fall!! (*It should happen as far as I know - Lance*)

12. What are your five favorite songs of all time?

It's very hard to list 5 songs because there are so many favorite songs and they are countless. If I try to list my favorite of all time, there is only one song; "Kiss The Bottle" by Jawbreaker. Among many Jawbreaker's song this is the best for me.

Girl e.p

Write to Cigaretteman,
1047-902 Kamiotai, Nishi-ku
Nagoya, Aichi 452
Japan



ASIA ARGENTO FILMOGRAPHY

Sogni E Bisogni (1985)

Demoni 2 (1986)

La Chiesa aka Demons 3 (1988)

Palombella Rossa (1989)

Zoo (1990)

Trauma (1992)

Le Amiche Del Cuore
aka Close Friends (1992)

Condannato A Nozze

aka Condemned To Wed (1993)

Perdiamoci Di Vista!

aka Let's Not Keep In Touch! (1994)

DeGenerazione (1994)

La Reine Margot

aka Queen Margot (1994)

Il Cielo È Sempre Più Blu

aka Bits And Pieces (1995)

Compagna Di Viaggio

aka Travelling Companion (1996)

La Sindrome Di Stendhal

aka The Stendhal Syndrome (1996)

Viola Bacia Tutti (1997)

Phantom Of The Opera (1998)

B. Monkey (1998)

LITTLE PRINCESS

At this particular moment in time (and in many others) the Little Princess are my favorite grindcore band of all time. I can't quite explain what they're like live. All I can say is you must see them and they're crazy if they don't to a live video...

1. - Could you give us a brief history about how Little Princess came to Earth?

LP - When we had a space cruise on New Year's eve, 1996, someone attacked our mothership and we made a forced landing on Earth. By the way, our space cruising is held once a year. It's kind of an annual event on our planet.

2. - Please thoroughly describe Puchin Pring... What is it like where you lived?

LP - Our planet, the planet of Puchin Pring is surrounded by forests and lakes. It sound like our planet is a very quiet place. But it's a hell of a noisy place because there are a bunch of moths that cry like a death metal voice. Our palace is the shape of puddings.

3. - Please tell us the story of Madam Cactus. What is she attacking Puchin Pring?

LP - Madam Cactus is a woman who looks like a transvestite and has many thorns all over her body. She is a leader of Cactus Pirate. She attacks everyone unconditionally. We think that an alien that attacked our mothership was Madam Cactus!!!

4. - Who are your dancers? Are they from Puchin Pring or did you find them on Earth?

LP - Our dancers are our servants. They are also from our planet. Servant #1, the short one, is our tailor. Our servant #3 and security look like white Earthlings because we didn't have enough bodies of Asians. What you see on us is not our real selves. Like the movie "Cocoon", we just borrowed bodies of Earthlings to fit into this world.

5. - How did you hear about His Hero Is Gone on Puchin Pring? Does Mordam have that good distribution?

LP - No, Mordam doesn't distribute His Hero Is Gone's records in Puchin Pring. We've heard His Hero Is Gone and the rest of our masters' records on Earth.

6. - Who was "Carpet Man"?

LP - Carpet Man is an Earthling male who works for a carpet company and he hit his car into Princess #1's Subaru XT6. If you want to know more details about this accident, please read the lyrics of the song.

7. - Is "Dried Squid" a metaphor or is it just about eating dried squid?

LP - Yes, it is a metaphor. A squid doesn't have hard bones but soft bones. We refer to squids as some creatures who doesn't have confidence in themselves and tries to imitate other creatures.

Little Princess Presents



8. - I guess none of you are vegetarians... What is your favorite food? Favorite candy?

LP - Actually, Princess #2 is a vegetarian because her favorite dinosaur is a herbivore. The favorite food of Princess #1 and #3 is chicken - Vietnamese chicken sandwiches and KFC. We like M&M candies. We also collect M&M goods, so if you find any M&M toys or goods, send them to us!

9. - Who is "Monsieur P"?

LP - Monsieur P could be anyone who is lazy about time, always late, not on time, etc.

10. - Has anyone called about The Walking Trip Of Puchin Pring?

LP - Yes, but they refused to attend the tour after they found out a condition of our planet. Our planet's gravity is 100 times stronger than Earth and there are carnivorous

Little Princess are:

Yuki Princess #1- Drums
Ayu Princess #2- Vocal & Bass
Kyo Princess #3- Vocal & Guitar

Everyone seems to have the same look
Everyone is an impersonator
'I'm myself and others are others'
They say so but it doesn't make sense logically
Bad personality, Bad looking, Boo Takagi
What the hell are they? Dried squid

LITTLE PRINCESS

moths which may attack Earthlings.

11. - Your music is mostly grindcore... What bands or music do you like other than thrash?

LP - Princess #1 likes metal: Sepultura, Slayer, Gwar, A-ha, etc. Princess #2 likes Bis, Heavenly, Japanese animation song, etc. Princess #3 like Tiffany, New Kids On The Block, Stryper, Bon Jovi, Banarama, etc.

12. - Will Little Princess play outside of the Bay Area?

LP - We want to. Ass soon as we find a sponsor to support our finances.

13. - Will there be any other records coming out?

LP - We will be a part of a compilation 7" EP from Slap A Ham.

14. - Any last comments?

LP - We wish you all, Earthlings, good luck!

LITTLE PRINCESS



COLORING BOOK

I'M A JUNKY MOVIE JUNKY

I'm a true fan of "Junky Movies". I don't know why. Having known many junkies in my life I have no illusions about shooting up. I'm just strangely attracted to movies that show the reality of drug addiction. No analysis, please...

Before my little run down of Smack Top Four, I'd like to state that I hated, Hated, HATED "Trainspotting" for it's portrayal of addiction. Have you ever seen a junky that looked anything like Ewan McGregor? The Leonardo DiCaprio of Scotland? Fuck that guy. Junkies that play football, go on nature hikes in the country, fuck sexy schoolgirls who pick them up at the disco? Bullshit on that.

THE MAN WITH THE GOLDEN ARM (1955) I'm not really a fan of Otto Preminger or Frank Sinatra. That's probably why I love this flick. Frank Sinatra (as hip as fucking can be!) as a down and out smack head. The whole movie has a hopelessness from the first moment you see Saul Bass' completely unique graphics. Sinatra, fresh out of jail, wants to go straight and play the drums. But life is like trying to carry a jigsaw puzzle with your bare hands. Soon, it's all falling apart around him.

DUSTY AND SWEETS MC GEE (1971) I've only seen this movie once and it really kind of freaked me out. In this Floyd Mutrux film, you're never really sure what's fiction and what isn't with this pseudo-documentary that uses a cast of mostly real users. Every junky has a story. It's not always pathetic. It's not always even interesting. While the film mostly works on a voyeuristic level, you can't help but be fascinated by the types of relationships forged because of and in spite of smack.

COCKSUCKER BLUES (1973) This movie is totally fucked! The Rolling Stones on tour supporting "Exile On Mainstreet"! A completely unrepentant look at the hedonistic world of super stardom. While smack isn't the main point here, there's so much of it in the film, it's really no surprise the Stones wouldn't let it get properly released... CHRISTIANE F (1981) Based on the real life of Christiane F, this book portrays the absolute horrors of the teen junky. A completely claustrophobic look into the world of teen runaways in an area of Berlin known as The Zoo. Sex with perverts and shooting up in the public toilets are all part of daily life for these kids who speak about it with little emotion. When Christiane and her boyfriend try to clean up, you'll feel sick to your stomach. I'm trying to find a sub-titled copy if anyone out there has any leads...

★ PROPAGANDHI ★



What else can be said about Propagandhi? Well, they're great friends of mine so this interview was down with Chris through the fax machine in that spirit...

1. First and foremost, do you feel your lyrics affect can have an affect on hardcore kids? Do you ever feel you message is over their heads? Can a kid in a FACE TO FACE shirt understand class consciousness?

Hey, anybody mind if we take the adjective "hardcore" out from in front of "kids" and toss it over a towering cliff into a churning lake of fire? No? Good. Now I can answer the question: Yes. We believe that exposure to new, different and competing ideas can and does have an effect on people. Assuming that the words on our records are found by the listener to present new, different or competing ideas, then yeah, there's a potential for effect.

Whether the effect is negative or positive can be a different story. Our only gauge for that would be our mail, which is by and large positive. Lots of questions and criticisms, but very positive. As for your last question, well, I figure I have a passable understanding of class and I have a FACE TO FACE shirt, so...

2. What is the role of the musician in the anarcho community? As musicians become more adept, do they take the role of "specialist"? Hypothetically, how does that affect the balance of an anarchist community?

Mind if I reword the question to make it a little less hypothetical? How about: "In your vision of a future community based on what you understand to be anarchist principles, would you sit around, write songs and not feel obligated to do anything else?" My answer would be no, of course not. So it wouldn't effect the balance of what I would understand to be an "anarchist community". I don't think that there's enough ideological cohesion or understand in today's so-called "anarcho-community" to even ask or answer that question seriously except for say that participatory economies and workplaces should be serious, primary goals of revolutionaries or whatever the fuck we call them. Anyone who wants to take it seriously might want to check out Michael Albert's "Thinking Forward: Learning To Conceptualize Economic Vision" (Arbeiter Ring Publishing) as a good starting point.

3. Do you believe education and information can cause major social change? Or are outside events a necessity? If I'm catching your drift correctly, in that you're asking if I/we consider acts of violence to be potentially legitimate means of effecting social change allow me to quote paraphrase anti-U.S. Imperialism-dude, Alan Berkman:

"Inevitably, the question is raised about the appropriateness of armed resistance in a period when the "majority" does not support it. It is articulated with disturbing frequency by those who have no trouble seeing the relevance of leaflets, pickets, marches, and even sit-ins, take-overs, blockades, blood-throwing and symbolic attacks on missiles—all in a period when the majority does not support them."

The answer is pretty obvious: all are tactics that gain their relevancy based on how they are utilized in varying combinations and permutations to effect the goal of maximizing resistance [(to U.S. Imperialism) to oppression]."

Yeah, so personally, I'm pretty much down with that answer—by any and all means necessary.

4. A lot of your lyrics have personal, if not intimate angles. Is this our of fear of "getting on your soap box"? What affects your lyrics style (not content)?

I don't think we're uncomfortable getting up on soapbox every so often. We catch a lot of shit for being "politically correct", so that would suggest that people may generally perceive us as being "up on soapboxes" anyways. I'm not sure what constitutes our lyrical "style"—we just try to honest and referring to our own experiences and how they've shaped our perspectives is probably the best way to do that.

5. Some of your lyrics are very candid about sexuality. How do you feel about "outing" celebrities? Is it a legitimate political act or an invasion of privacy?

Off the top of my head, I think that outing people might not be a good idea since coming out as not heterosexual can still carry some dangerous consequences for "the outed" in this dumb ass society. Fuck, I don't know. I'd personally rather get in the faces of the (potential) victimizers than the (potential) victims of homophobia.

6. What's the worst crowd reaction you've ever had to deal with? Have you ever thought of having a more involved expression at live performances? Like Crass or Chumbawamba...

You mean hostile or violent reactions? There's a few that probably tie for first. Our last Gilman show. Our last show in Geelong in Australia. A show we played a couple years ago in Riverside, CA or any show we've every played in L.A. Fuck, there's a bunch. Funny stuff. For the second part of your question, I've never seen a Crass or Chumbawamba show, so I'm not exactly sure what you mean—but if you mean involving theater or spoken word or Jord reading poetry while Todd wears a rhinestone cape and prances around the drum kit throwing daisies from a wicker basket then, no, we haven't really thought about it. (*Now I can't stop thinking about it... -Lance*)

7. A lot of more academic anarchists also take interest in more specific philosophical or artistic movements like situationist, surrealism, existentialism... What are your thoughts?

I'm not too interested in that stuff myself but hey, if someone's genuinely interested in it, I guess it ain't evil. Potentially pretentious and annoying? Yes. Evil? No.

8. If you look at your lyric sheet, a Bikini Kill lyric sheet and a Destroy lyric sheet, it seems like you're all coming from the same general idea. Yet if you look at the bands themselves it looks like different worlds. Are there fundamental differences?

Yes. Destroy were crusties and therefore ridiculous. Us and Bikini Kill aren't. Har.

9. Is there ever a situation where you would vote? Is voting pointless because of political climate or is the very concept bunk?

Well, I'm not sure there could be a situation where I'd feel compelled to vote. It's like that Ward Churchill story where the one time he voted was to defeat that Colorado proposition against homosexuals or whatever the hell it was—I could see myself voting in a situation like that. Generally, though, I don't bother and haven't bothered yet. Say a very progressive candidate somehow get elected to a position of power and starts making political decisions in favor of the people and against money interests. What happens? Generally, any big business that makes up a substantial portion of the area's economy will start threatening to close shop and move somewhere where the business climate is better. Capital flight can be devastating to an economy. Big-business flexes its muscles and suddenly, people are out of jobs, homes, relative short-term security, etc., and vote out the progressive next election and vote in the fucks who kiss the asses of big-business for some short-term ("stability"). It's like a sort of low-intensity warfare against real democracy. And it works. As I understand it, that kind of shit happens as far down the electoral ladder as civic politics. A worse scenario could be at a national level, where the superpower of the hemisphere steps in on behalf of business in the form of organized and directed violence against any country that makes a move toward democratizing itself (ie. the U.S. versus Chile or Grenada or Nicaragua or Cuba, etc.,etc.) So I don't believe we can reform capitalism or electoral politics under capitalism. We gotta get rid of it. Try something new.

10. Why does Jord put his picture on every record?

Because he's a total egotist. Seriously. Last record he was like, "Hey, can we put this picture of me in the shower under the CD

cuz I look fuckin' good." Is that sad or what? What a guy, eh?

11. Venom vs. Merciful Fate? You tell me...

to Venom. If there was no Venom, there would not have been the on Merciful Fate we knew and loved.

JORD WITH FRIEND →





SPK... The musical (?) group and not the political group. Part of the '79/'80 industrial scene that included Throbbing Gristle and Cabaret Voltaire. Ideologically and in action, they the perfect mission of anti-rock and anti-art and anti-ideology. Here they are in their own words...

Q - The sides of (Information Overload Unit) are the Ultra face and the Hyper face. What's the difference between Ultra and Hyper?

A - Ultra is the manic face and Hyper is the depressive face. I don't like the Hyper face.

Q - You don't like it and you did it?

A - Of course. We don't do just anything we like. We do things scientifically.

(Operator interviewed by Bill Rich in Talk Talk V3#5, April 1981)

Q - Tell me the history of SPK, and where the name came from.

A - SPK was formed by me and another member, Oblivion, in 1979. In those days we were interested in terrorism. We talked about terrorist groups, the Italian Red Brigade, Japanese Red Army, Ulrich Meinhof's (sic) Baader-Mainhof Group, which is famous in Germany... We learned about another German terrorist group, the Sozialistische Patientenkollektiv. They were formed in Heidelberg University and were active from the 1960s to the early 1970s. They were quite different from other terrorist groups; they were anarchist rather than Marxist. They believed capitalism was the cause of sickness, and new members were collected from mental hospitals. Their activities were much stranger than that of the Baader-Meinhof Group. They taught a class in making bombs as therapy, and had the slogan "Kill for Inner Peace." Our best single SLOGUN was greatly influenced by their therapy. But as a terrorist group, SPK didn't succeed they were caught in the Stockholm Embassy and killed themselves.

Q - SPK was taken from the initials of the Sozialistische Patientenkollektiv...

A - We played twice, and then the members changed. One member formed SPK, then went to England. He stayed there for a year while I stayed in Australia, listening to other music. My friend continued SPK in England, released System Planning Korporation (Information Overload Unit), then re-released the Australian single SLOGUN courtesy of Industrial Records.

Q - Do you watch TV? Have you looked at Japanese programs already? Are you influenced by TV?

A - Yes, I watch TV, Japanese programs too. Japanese programs are excellent. But I'm not influenced much by TV. Compared with Japanese programs, Western programs are not interesting. Japanese programs have a different style, they're more interesting, more worth watching than Western programs.

Q - Are you influenced by William Burroughs? TG seemed to be influenced by his cut up method.

A - No... two members of SPK had a naked lunch with William Burroughs in the USA. But now we don't like him, we don't think he or his works are important. TG seems to love him a lot, but he is very stupid. He is a simple-minded idealist.

Q - Have you ever used drugs?

A - We've tried LSD, heroin, cocaine, but don't use at all now. We are not junkies. We are interested in trying many kinds of medicine. Many medicines are used in mental hospitals, and influence human activities. We don't use drugs for stimulus or pleasure.

Q - What do you think about your audience?

A - Our music is not as violent as our audience thinks, although sometimes we shatter glass in concerts. There are many homosexuals in our audience, and I can understand why.

Q - What do you think about the difference between music in the city and in the country?



A - The problem is in individuals, not in cities and countries. By the way, don't you want to know about our instruments?

Q - Please.

A - EMS AKS synthesizer, Suncussion Unit, metal percussion and tape effects.

Q - Outside of music, what art do SPK do?

A - We project films on stage, while we play. Half of our live shows are tape, the other half is performance. Most of the material in the films are autopsies and porn.

Q - Do you have a castration complex?

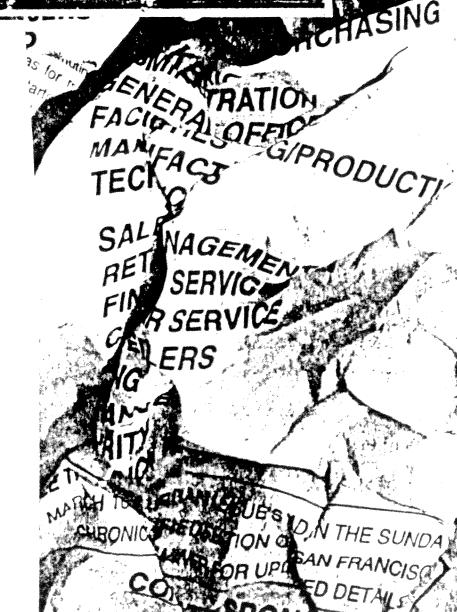
A - I have a lot of complexes, but death obsession is stronger than castration, for me.

Q - What do you think about fetish music?

A - I'm interested in fetishism and the castration complex. Because they are related to political philosophy.

Q - What do you think about post-industrialism?

A - We don't consider our music as industrial music... In our society, everything is dominated, individuals have little power, and everything is always organized. Like a machine controls everything. How that energy could be used to change the existing censorship, that is where our music can be used in revolution.



Q - It seems you are familiar with Nocturnal Emissions.

A - Nocturnal Emission and two members of SPK are familiar, but our music is different from industrial musicians like TG, Nocturnal Emissions and Whitehouse.

Q - In SPK music, are lyrics important?

A - Not much.

Q - What do you think about desire and expression?

A - If you mean desire for money, our performances are not for money. For us, expression is a method of appealing socially to people.

Q - In SPK, punk-type rhythms are emphasized...

A - Because we were influenced by French electronic punks, who were influenced by German rock bands such as Neu, Faust, Kraftwerk and Can.

(later)

A - After the first album, another SPK member came back to Sydney, and the members changed again. I became involved again, so there were two members as when we started. Then a member from New Zealand became involved. Under the line up of me, Oblivion and Pinker, we released our second album. But SPK will be defunct soon. We want to do other things. However, we want to visit Japan in January or February of 1983, as part of a tour, although it isn't settled yet.

Q - Etat Brut, alternative musicians who release tapes in Bruxell, present themselves as abnormal people. Do you consider yourself abnormal?

A - I don't know Etat Brut, but we think we are different than other people. Compared to other people, we are extreme and passionate. In the beginning we thought we had power like punks do, and we had similarities with other people, but now we don't belong to any country, any state, any culture. We feel lonely.

Q - Please talk more about the relation between industrial fetishism and biophysiology.

A - We are trying to use images and sound which may overpower people and make them confused. In Western culture, death is the most effective image, I think. I'm not especially interested in sex, rather in nervous breakdowns due to kinks and sex. The extreme image of violence has a power which can influence people. The title of our second album, Leichenschrei, means the scream of a corpse. The most important purpose of our music is torturing the body and spirit. Death has the ability to give pain with its absolute power. We want to find a conclusion for our music, but sometimes we find instead the limits of our freedom and become pessimistic and cynical. In spite of wishing for it, death is the best freedom.

(Interview with Ne/H/Ill from Fool's Mate. His only interview. May

of 1981.)

Q - Do you get girls more easily now?

A - I can't see the correlation between playing music and killing girls.

Q - What did you want at age 12?

A - A girl to kill.

(SPK interview by Johnny Meyers in Another Room V2#9, 1982)

A - A lot of people commit suicide. That's the main thing. I'm more interested in all these people who commit suicide and nobody gives a shit about them.

(Operator on Ian Curtis in Beyond The Pale, April 1982)

In 1983 Ne/H/Ill's lover, Margaret Hill, died from an eating disorder. Shortly after, Ne/H/Ill committed suicide. He left no final message and all their recorded tapes were destroyed.

Dirk Hoffmann - You always had problems with being (mis)understood by the media and audiences. With "Machine Age Voodoo" you made clearer statements. Do you think it worked better?

Graeme Revell: No.



Discography of Significance...

1979

No More / Kontakt / Germanik 7"

Mekano / Retard / Slogan 7"

1981

Meat Processing Section 7" (as Surgical Penis Klinik)

Information Overload Unit LP (as System Planning Corporation)

SoliPsiK 7"

1982

Live At The Crypt Cassette

Leichenschrei LP

From Science To Ritual Cassette

The Last Attempt At Paradise Cassette

HERE ARE SOME THINGS I SELL...

YOUNG GINNS CD \$11 (ex-Nation Of Ulysses/Unwound, everything they recorded)
UNWOUND "s/t" CD \$11 (their first album)
THE V.S.S. "Nervous Circuit" CD \$11 (ex-Angel Hair)
J CHURCH "Arbor Vitae" CD \$11 (our third album, produced by Frankie Stubbs)

SOME HOPE AND SOME DESPAIR #1 \$3 (w/ Avocado Baby, Bikini Kill, Kicking Giant, Milky Wimpshakes, Nails Of Hawaiian, No Empathy, Phantom Pregnancies, Red Aunts, Refrigerator, Superchunk, Vomit Launch, Beck Tour Diary Pt. 1)

TRAVIS CUT 7" \$3.50 (ex-Newtown Neurotics)
PUNJAB ROVERS 7" \$3.50 (Cornershop side project)

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WANTED: I'm looking for a few things and here is my list...

J CHURCH live videos and audio tapes. C'mon, we know there are shitloads of them out there...

SPK first two 7's from Australia

THE WHO "Ready, Steady Who!" EP

THE EX "All Corpses Smell The Same" EP

CELTIC FROST "Morbid Tales" 12"

SPORTY SPICE - anything!

Live videos from Lush, Stereolab, Bis, Heartbreakers, Television, Blondie, The Pixies, old Velvets, Faye Wong, Anita Mui...

...and the list goes on forever...